

1908

# Longest Way 'Round is the Sweetest Way Home

Ren Shields

Kerry Mills

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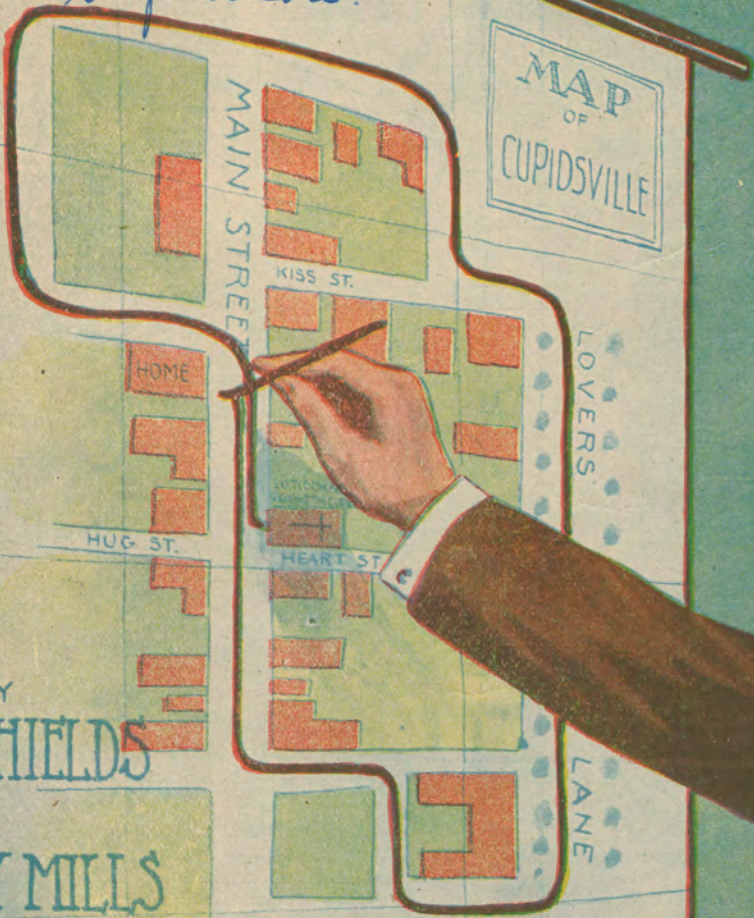
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By the writer of "IN THE GOOD OLD SUMMER TIME"

# THE LONGEST WAY 'ROUND IS THE SWEETEST WAY HOME

*L. Mae Stephenson.*



WORDS BY  
**REN SHIELDS**  
MUSIC BY  
**KERRY MILLS**



WM. REDMOND  
OF  
"THAT" QUARTETTE

FA. MILLS  
2 W. 29<sup>TH</sup> ST. - NEW YORK



# KERRY MILLS SONGS

We see no use in going into a lengthy dissertation as to the merits of these songs. They speak for themselves. All we ask is that you TRY THEM OVER.

CHORUS.  
Valse Lento.

"I'm Tired Of Living Without You."

I'm tir - ed of liv - ing with - out you. I  
miss ev - 'ry glance, ev - 'ry smile. There are  
so man - y sweet ways a - bout you. I  
long for you all of the while. I've count - ed the

Chorus.

"You'll Have To Ask My Mother."

"You'll have to ask my moth - er, or see my great big  
broth - er. Get her all right, then you're all right, Just let me  
know to - mor - row night. Such things I leave to moth - er. She  
learned all that from fath - er. If she says "Yes" then I'll say

CHORUS.  
Slowly.

"We're Almost Home."

Yes, we're al - most home. But you smile the same old way, dear. And your  
eyes shine too. As they did in love's young day, dear. When you  
speak, it seems the birds are sing - ing In the fields where we used to roam. But the  
bell of Time is ring - ing. For we're al - most home.

CHORUS.

"Don't Be An Old Maid, Molly!"

Don't be an old maid, Mol - ly. Make up your mind to -  
day. Sweet - hearts are scarc - er, Mol - ly.  
When you are old and gray. Love's young - er days are  
jol - ly. Sweet - er, love can - not be. Don't be an



# "The Longest Way 'Round Is The Sweetest Way Home"

Words by  
REN. SHIELDS

Music by  
KERRY MILLS

Valse Moderato



On a sweet moon-light night, All the stars shin-ing bright, Two young lov - ers stroll'd  
Just a year from that day, Both of them chanced to stray, By a stream to an

The first vocal line is in D major, 3/4 time. The piano accompaniment is in the same key and time, starting with a piano (p) dynamic. The melody is simple and lyrical, with the piano accompaniment providing harmonic support.

down by a stream;— Said the maid with a smile As they cross'd o'er the  
old wa - ter - mill,— Where she said to him, "Dear, we've been mar-ried a

The second vocal line continues the melody. The piano accompaniment remains consistent, providing a steady harmonic background for the vocal line.

stile "Bring-ing me this way home is real mean;— Now, the  
year, And we seem just like two sweet-hearts still,— Now, on

The third vocal line concludes the phrase. The piano accompaniment features some more active eighth-note patterns in the right hand, while the left hand remains steady.

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old way home, Joe, Is much short-er you know, Much short-er than  
our way home, Joe, For old time's sake let's go, A - round the long

this by a mile, Won't you please make it clear Why you  
way once a - gain? Joe then said in re - ply, "All right,

chose this way, dear," And this an - swer Joe gave with a smile:  
dear - ie, but why?" And she whis-per'd to Joe this re - frain:

CHORUS.

"The long-est way 'round is the sweet-est way home, The old road makes us part too



soon, The short way's the wrong way, the right way's the long way, All lov-ers go

that way to spoon; — The long way you see, is a great chance for

me, To tell you my love is sin - cere, — As the long-est way

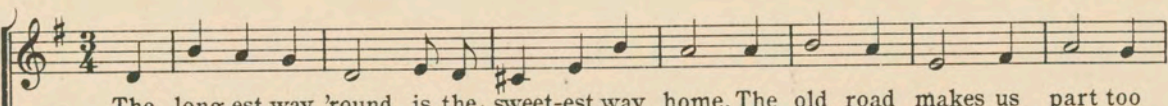
'round is the sweet-est way home, That's why I brought you this way, dear' —

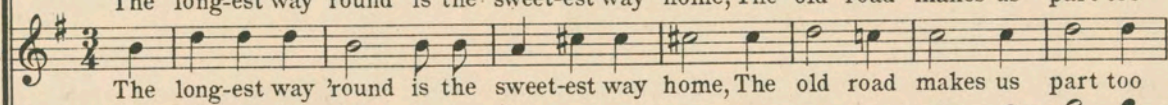


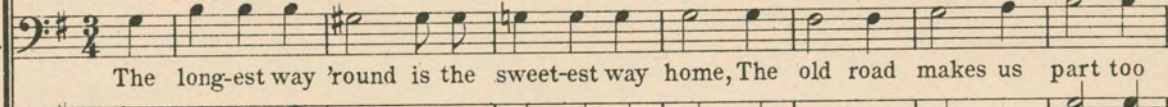
# "The Longest Way 'Round Is The Sweetest Way Home"

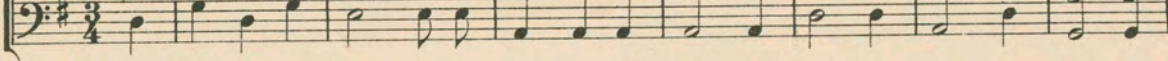
Male Quartette

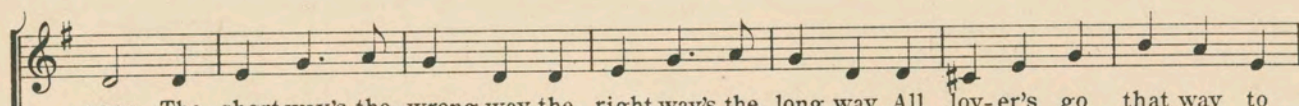
KERRY MILLS.

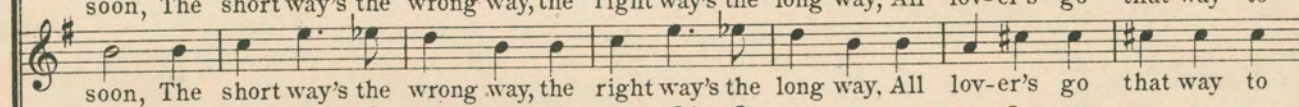
MELODY.  The long-est way 'round is the sweet-est way home, The old road makes us part too

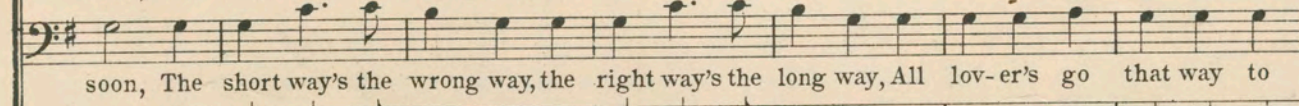
1<sup>st</sup> TENOR.  The long-est way 'round is the sweet-est way home, The old road makes us part too

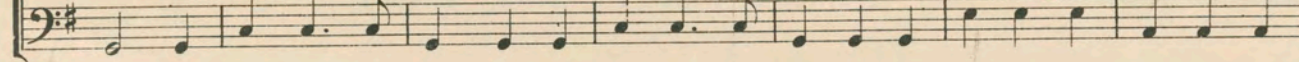
BARITONE.  The long-est way 'round is the sweet-est way home, The old road makes us part too

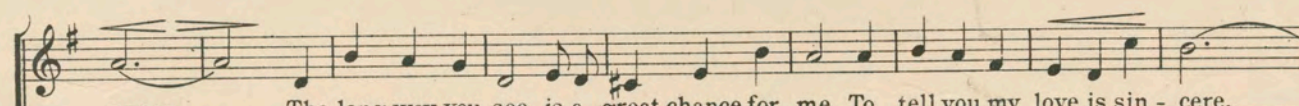
BASS.  The long-est way 'round is the sweet-est way home, The old road makes us part too

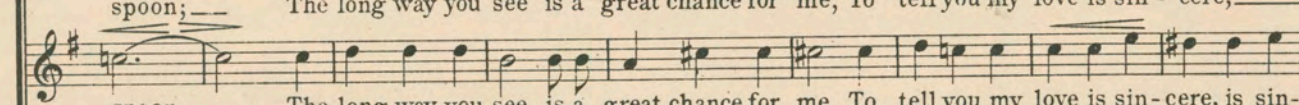
 soon, The short way's the wrong way, the right way's the long way, All lov-er's go that way to

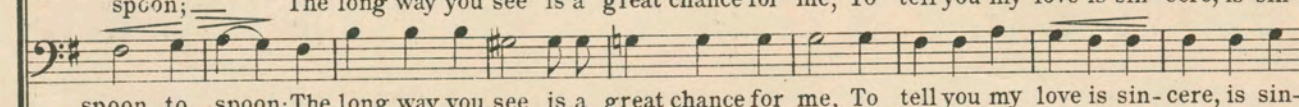
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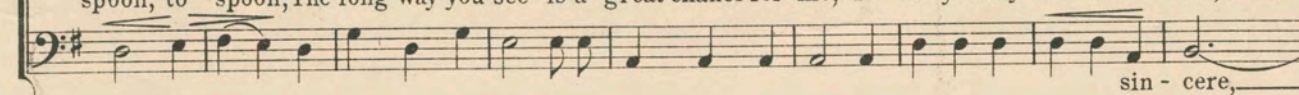
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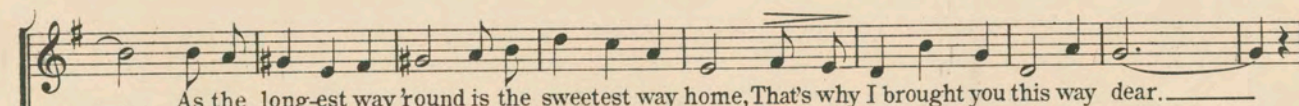
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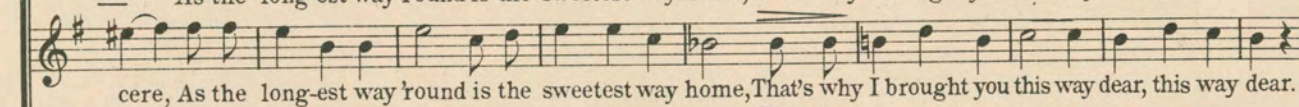
 spoon;— The long way you see is a great chance for me, To tell you my love is sin - cere, —

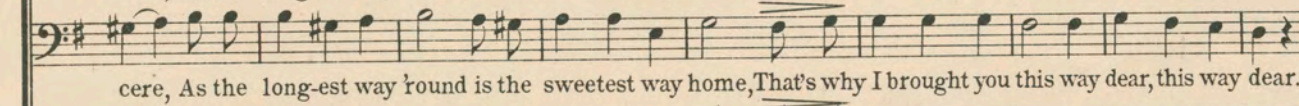
 spoon;— The long way you see is a great chance for me, To tell you my love is sin - cere, is sin -

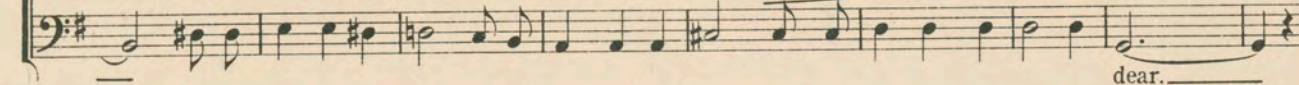
 spoon, to spoon; The long way you see is a great chance for me, To tell you my love is sin - cere, is sin -

 sin - cere, —

 As the long-est way 'round is the sweetest way home, That's why I brought you this way dear. —

 cere, As the long-est way 'round is the sweetest way home, That's why I brought you this way dear, this way dear.

 cere, As the long-est way 'round is the sweetest way home, That's why I brought you this way dear, this way dear.

 dear. —



# KERRY MILLS SONGS

The following four songs are little gems—at least we think so. You won't regret giving these a careful looking over.

## "LONESOME."

CHORUS

Lone - some, I'm aw - fly lone, some, 'cause I am  
sim - ply wild a - bout you, I can't do with - out you; I just sit and  
cry, that's why I'm al - ways yearn - ing for your re -  
turn - ing. If you had no one near you, who would

## "When A Pal Of Mine Steals A Gal Of Mine."

CHORUS.

"When a pal of mine steals a gal of mine, That's the  
gal I want to lose, And that pal of mine is no  
pal of mine If my gal he wants to choose, If she  
throws me down she will throw him down, Soon or late he'll get his

## "Pass Dat Possum."

CHORUS

Now Wil - liam, pass dat pos - sum, Georg - ia pos - sum, send him right a  
long, For dat bird I am strong. He's look - in' might - y  
scrumpions, Bill, don't pes - ter me with conver - sa - tion, nev - er mind dat song, I'll  
sure get fas - sy 'less you pass dat pos sum. Now Wil - liam, sam.

## "I Want A Little Corner In Your Heart."

CHORUS.

"I want a lit - tle hon - ey, I want a lit - tle mon - ey, I  
want a lit - tle sun with - out the rain, A  
teen - y bit of lov - in', A splash of tur - tle dov - in', A  
sau - cer full of joy with - out the pain, I



# KERRY MILLS SONGS AND CHARACTERISTIC PIECES

We have not given you here thematics of Mr. Mills famous "RED WING" and "KERRY MILLS BARN DANCE" as we take it for granted you have these. However, we give you his new barn dance and some other quaint little things.

## "A Georgia Barn Dance."

Musical score for "A Georgia Barn Dance." in 2/4 time. The score is written for piano with a treble and bass staff. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *f*, *mf*, and *ff*. The piece concludes with a double bar line and repeat signs.

## "SUN BIRD"

### CHORUS.

Musical score for the chorus of "SUN BIRD" in 2/4 time. The score is written for piano with a treble and bass staff. The lyrics are: "Oh, pret - ty Sun Bird, — just whis - per one word — To guide me on my way day by day 'neath the prai - rie sky, And when I'm dream - ing — 'mid camp fires gleam - ing — My love star". The score includes various musical notations and dynamic markings.

## "MINERVA"

Intermezzo.

Tempo di Marcia.

By ALBERT CHIAFFARELLI

Musical score for "MINERVA" Intermezzo in 2/4 time. The score is written for piano with a treble and bass staff. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *mf* and *f*. The piece concludes with a double bar line and repeat signs.

## Tempo di Rago. "Kerry Mills Rag Time Dance."

By KERRY MILLS

Musical score for "Kerry Mills Rag Time Dance" in 2/4 time. The score is written for piano with a treble and bass staff. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *f* and *mf*. The piece concludes with a double bar line and repeat signs.